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The Yorkshire Journal

Issue 2
Summer 2013

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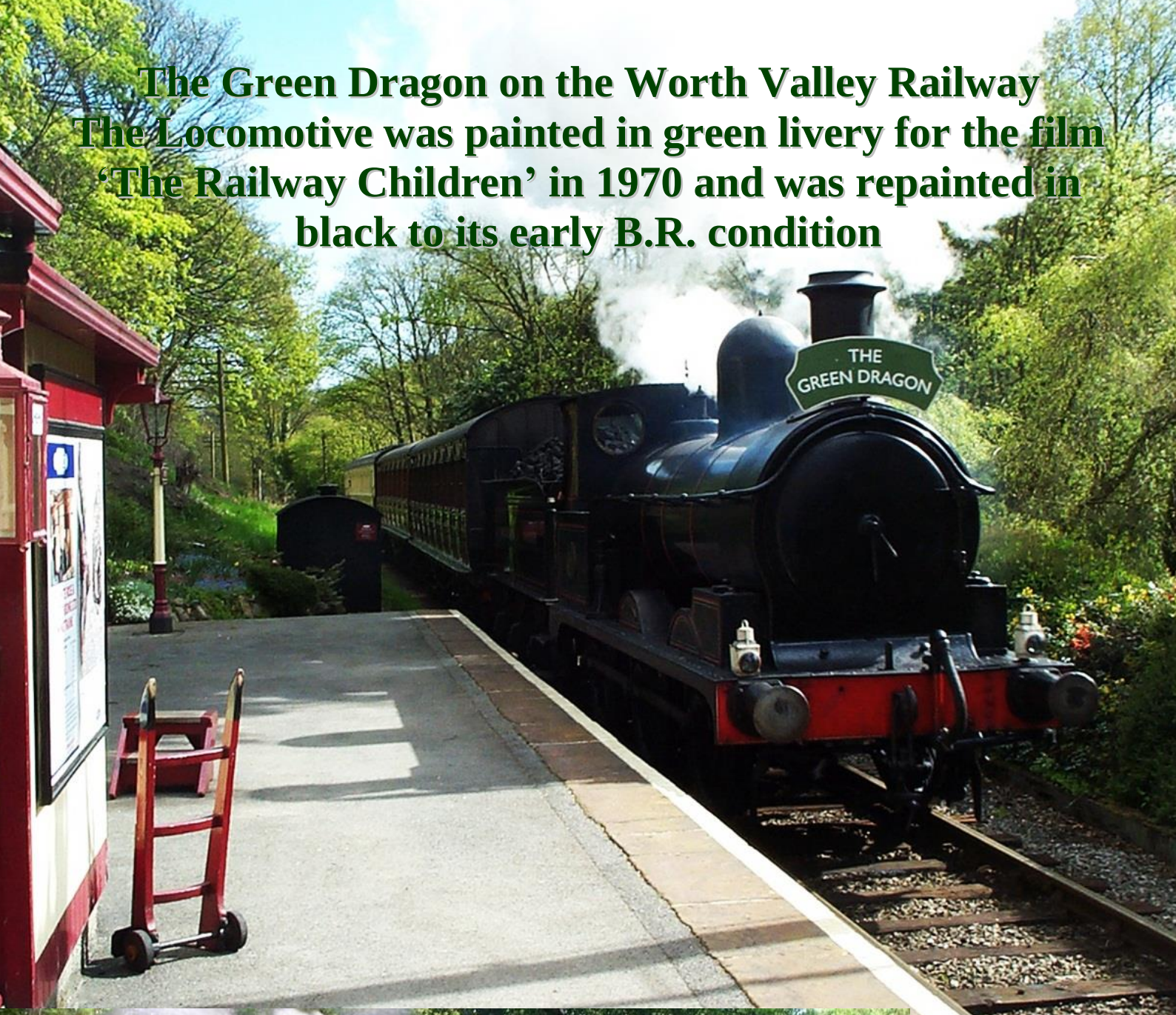
The Railway Children in West Yorkshire

The Green Dragon on the Worth Valley Railway
The Locomotive was painted in green livery for the film 'The Railway Children' in 1970 and was repainted in black to its early B.R. condition



WORTH VALLEY

THE KEIGHLEY AND WORTH VALLEY RAILWAY

The Yorkshire Journal

Issue 2 Summer 2013

Left: Boating on the river Nidd, with the stone viaduct over the river which blends in with the picturesque town of Knaresborough

Cover: The west front of Byland Abbey

Editorial

Summer is once again with us, so we start off our journal with a stimulating visit to Byland Abbey in North Yorkshire. In 1953 it was reported that a manuscript, dating from1290 allegedly mentioned that a UFO flew over the Abbey. We discover the truth about this story, the history of the Abbey and take a look around its remains. For those who like nostalgia, Hornsea Pottery is recalled on a summer holiday. We find out the success of the business and its eventual decline. There is also advice on collecting Hornsea pottery and learn about the Hornsea Pottery Society. Another nostalgic story is the lost gardens of Harrogate. These were once Harrogate's Royal Hall Spa Gardens. They were delightful and tranquil with pergolas and carved marble figures, but were destroyed in the late 1950s. This story reveals their history and sad demise. Sideshows were very popular at seaside resorts and on fairgrounds in the 1950s. The colourful and lively painted fronts were designed to capture the imagination and curiosity. However, a mystery surrounded them. Just who was the artist? This has now been solved and vintage fairground art is explained in this fascinating story. The 1970 film 'The Railway Children' is now over 40 years old, but it is still as popular as ever. It was filmed on the Worth Valley Railway and at several locations in and around the village of Haworth. This article looks at the making of the film and the locations which can be visited on circular walks. It also includes the history of the Worth Valley Railway.

In the Summer issue:

- **UFOs and Byland Abbey in North Yorkshire**
By Marcus Grant and Jean Griffiths pages 4-9
Did a UFO fly over Byland Abbey? Discover the truth and the history of the abbey as Marcus and Jean take a look around the fascinating remains.

- **Hornsea Pottery Remembered on a Summer Holiday by Graham Lawrence pages 10-15**
A nostalgic look at Hornsea Pottery, also Graham gives some advice on collecting Hornsea Pottery.

- **The Lost Gardens of Harrogate**
By Colin Allan pages 16-19
Why Harrogate's Royal Hall Spa Gardens were lost, Colin explains as he takes a nostalgic look at the once delightful and tranquil gardens.

- **Who was Yorkshire's "secret" Sideshow Artist?**
***An interview with Jon Marshall* pages 20-25**
Jon explains how he discovered the identity of the Yorkshire artist who painted the colourful and lively sideshows in the 1950s.

- **The Railway Children in West Yorkshire**
By David Reynolds & Stephen Riley pages 16-23
'The Railway Children' was filmed on the Worth Valley Railway and around Haworth in 1970. David and Stephen visit the locations and take us through the movie.

But there is much more to these articles, please read and enjoy them. We welcome your comments.

Andrew Simpson

UFO's and Byland Abbey in North Yorkshire

UFO over Ayton moor, North Yorkshire!

By Marcus Grant &
Jean Griffiths

The phrase UFO was initially coined by the United States Air Force to describe aerial objects that remain unidentified even after being analysed by experts. The term is now widely used for any unidentified flying object sighting. A large percentage of UFO sightings have been recognised by experts as actually being identifiable objects, such as aircraft, balloons, atmospheric phenomena, light aberrations and astronomical occurrences such as meteors or planets. A small percent of UFO sightings have been revealed as hoaxes. However, a good proportion of UFO sightings each year, are verified by experts as being true unidentified flying objects. By the nature of the name, UFO leaves it mostly to the imagination as to what these unidentified flying objects actually are.

Ever since the dawn of mankind, people have looked at the stars in the night sky and worshiped the sun and the moon. Sometimes looking at the sky, these early people may have seen and watched UFO's travelling across space. It is also believed that in some countries early people left signs that seem to show UFO's and space aliens that they saw. These have been depicted in the form of cave paintings and rock art carvings and appear to be plausible examples of space aliens in art.

The Byland Abbey Flying Saucer

In February 1953, The Times published a letter from Amplefoth Abbey, now a Benedictine College, of a surviving manuscript, dating from 1290, which allegedly mentioned a UFO at Byland Abbey. It was reported that "a round flat silver object like a discus which flew over the monastery exciting "maximum terrorem" among the brethren". This letter has been subsequently repeated and embellished in books and periodicals by UFO believers. Without actually seeing this elusive manuscript the full story of this mysterious phenomenon was somehow translated by them, which makes good reading, it begins:-

Above: Artist's impression of the monks at Byland Abbey rushing out to witness the mysterious phenomenon

It was an early afternoon in October, A.D. 1290 when the monks at Byland Abbey were preparing to celebrate the feast of St. Simon and St. Jude. The Abbott may have previously discovered that Brother Wilfred had hidden two fat sheep on the Abbey grounds for himself. The Abbott subsequently confiscated the sheep from Wilfred and ordered them to be roasted for the feast.

The brothers assembled for their evening meal and just before the Abbott was about to say grace, Brother John came in with a terror-stricken look on his face. He told the Abbot and his brethren, that he had just heard a strange noise overhead that scared him and on looking up in the sky he saw a large silver plate. The monks forgot their dinners and rushed out into the night to witness this strange occurrence.

The monks observed a large oval shaped object flying slowly over their compound in the night sky. The stunned monks turned to the Abbot for clarification; he immediately cried that Wilfred is an adulterer and must be punished.

In fact there was no manuscript at all, it was just a hoax letter to The Times and of course no UFO. However, since then there have been thousands of reported UFOs sightings all over the world. Yorkshire has had its fair share of UFO sightings which led to a Yorkshire UFO society being set up. They investigate and report on UFO sightings in their area and have recorded many UFOs and other mysterious phenomena all over Yorkshire. Most of these sightings have been identified and have been dismissed as UFOs, so only a very few are true unidentified flying objects.

Byland Abbey in North Yorkshire

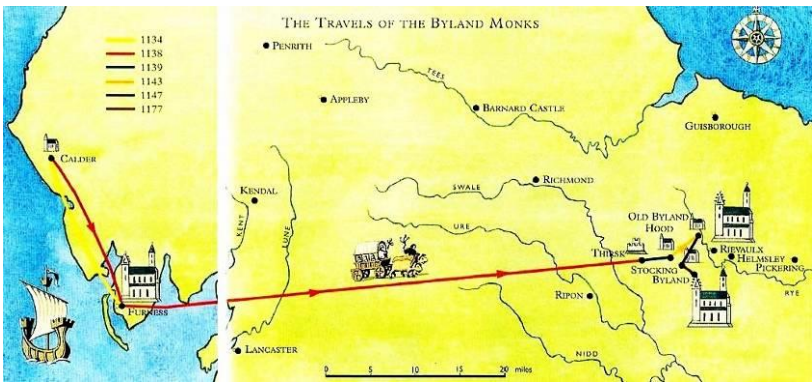
The community of Byland Abbey did not have an easy start. In the 12th century they had to move five times before finally settling at Byland, near the village of Coxwold in 1177. Its early history was marked by disputes with no fewer than three other religious establishments, Furness Abbey, Calder Abbey and Rievaulx Abbey. However, once it had overcome this bad start, by the late 12th century, the historian William of Newburgh described Byland Abbey as one of the three shining lights of the north along side Fountains Abbey and Rievaulx Abbey.

Left: The ruins of the west front of the abbey church, with the remains of its great rose window

In 1134 Furness Abbey, Lancashire belonged to the Order of Savigny and became successfully established. It had attracted sufficient recruits to found another house. The new abbot Gerold (1134-41) set out with 12 monks and a number of lay brothers to found a new abbey. They embarked on the journey with only their clothes, a few books and a cart driven by eight oxen. Abbot Gerold saw the monks through difficult times and after several unsuccessful foundation attempts since their departure from Furness Abbey in 1134 they were eventually given a site at Old Byland in 1143 on the bank of the Rye by one Roger de Mowbray. This occurred after the Death of Abbot Gerold in 1141. In his place, the monks elected Roger who built up the abbey estates before moving to Old Byland. They stayed at this site for five years, but the two abbeys were too close, each one could hear the other's bells at all hours of the day and nigh which caused confusion.

So in 1147 the monks moved once again, this time west to a new site across the moor at Stocking, leaving their former lands to the monks of Rievaulx. Here they settled down for a time and built a small stone church with a cloister. In the same year the order of Savigny was absorbed into the Cistercian order and Byland became a Cistercian house. However, the now-Cistercian monks did not plan on staying at the Stocking site, they began to prepare a site three miles north-east, at Byland for an enormous new monastery.

Maintaining the Cistercians' reputation for effective transformation of the landscape, the Byland monks prepared the site for monastic occupation by draining the marshland, clearing the wooded areas and defining boundaries. Construction began around 1155. The abbey church was not completely finished until the 1190s, but in October 1177, the monks finally had a permanent home at Byland. They kept the old name Byland and the ruins of the Abbey can be seen today.



Its financial success was not as great as that of its neighbour Rievaulx, but it was especially famed for its sheep rearing and also did well for itself in the export of wool. Roger the Abbot of Byland Abbey (1142-1196) had overseen the community during all the moves, construction work and successfully attracted the patronage of wealthy landowners after the death of Abbot Gerold in 1141.

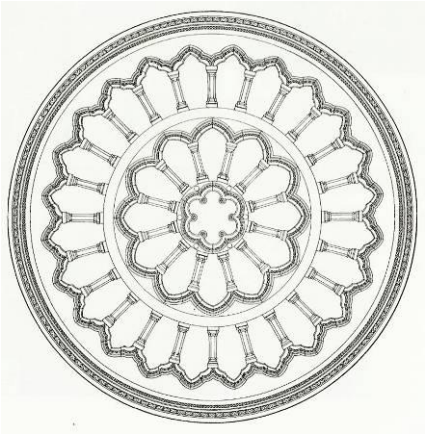
Byland Abbey had mainly a peaceful and uneventful life. In September 1322 an invading force of Scots nearly seized Edward II after a battle at Shaws Moor, it remains in doubt whether the King was dining at Byland or at Rievaulx, but the Scots pillaged both. At the suppression on November 30, 1538 Byland had twenty-five monks beside Abbot John Ledes alias Alanbridge (1525-1538) and an annual income of £295. They gathered in their chapter house for the final time and surrendered their abbey, with all its property, to the Crown. Ledes received a pension of £50 per year and the monks lesser pensions between £5 and £6. The land was granted to Sir William Pickering in 1539 and destruction of the abbey began almost immediately; the buildings were stripped of lead, glass, timber and the stone became a building source for local people. It then passed through various hands but for many years it was owned by the Stapyltons of Myton Hall. In 1819 Martin Stapylton excavated parts of the ruined church and the chapter house searching for the grave of Roger de Mowbray. He removed many carved stones to Myton Hall where they were used to decorate the gardens. Martin Stapylton also took the high altar slab to Myton Hall together with a small alabaster image of the Trinity, both of which are now at Ampleforth Abbey. In the late 1800s the Stapylton estate declined financially and in 1893 Byland was sold to the Newburgh Estate which still owns the site today. By this time a great deal of stone had been taken for building cottages and many local houses and barns and this process was still going on into the 1890s and probably later still.

Above: Lithograph of Byland Abbey from the South West, by William Richardson in 1851

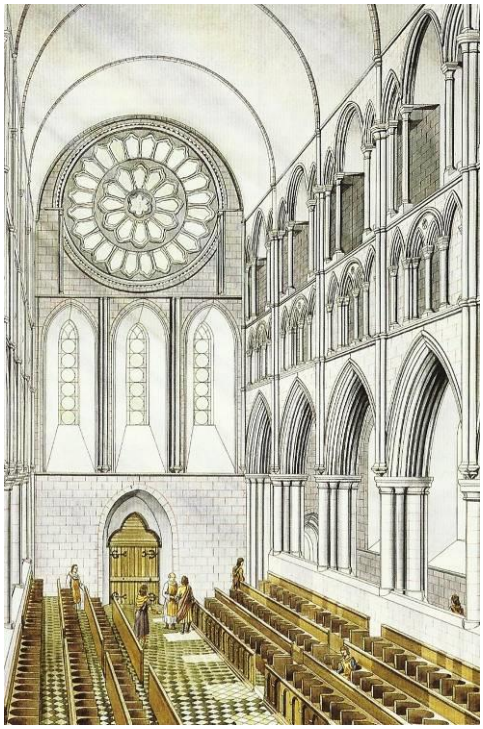
What to see

Byland Abbey covered about 110 acres and was enclosed by a perimeter wall. The remains of the abbey are dominated by the abbeys' great church. This was an impressive building, as large as a cathedral in the Early Gothic style. A great wheel window 26 feet across in the west front must have been a lovely creation. Today it provides a distinctive landmark to approaching visitors.

The Byland window resembled the rose window in the south transept of York Minster and seems to have formed the model for that design.



Right: Reconstruction drawing of the interior of the church by Simon Hayfield



Left: Drawing of the great rose window in the west wall of the church

At the centre of the Abbey was the square cloister of 145 feet which was one of the largest cloisters in England. It was glazed in the fifteenth century to keep out the cold. The buildings situated around the cloister include the sacristy, the library, chapter-house, parlour, warming-house, novices' house, day-room, monks' dormitory, latrine block, refectory and kitchen, as well as the lay-brothers' quarters on the western range. The Monks' Infirmary is situated to the south-east of the cloister. To the north-west of the Abbey, a little way down the lane leading to Oldstead, are the remains of the Gatehouse. One semicircular arch still survives spanning the road and there are fragments of the side walls.

Right: A reconstruction of Byland Abbey as it might have looked at the end of the 15th century

Drawing by Simon Hayfield

ENGLISH HERITAGE

Left: A semicircular arch spanning the road that leads to the Abbey in the distance and a side wall is all that now remains of the Gatehouse

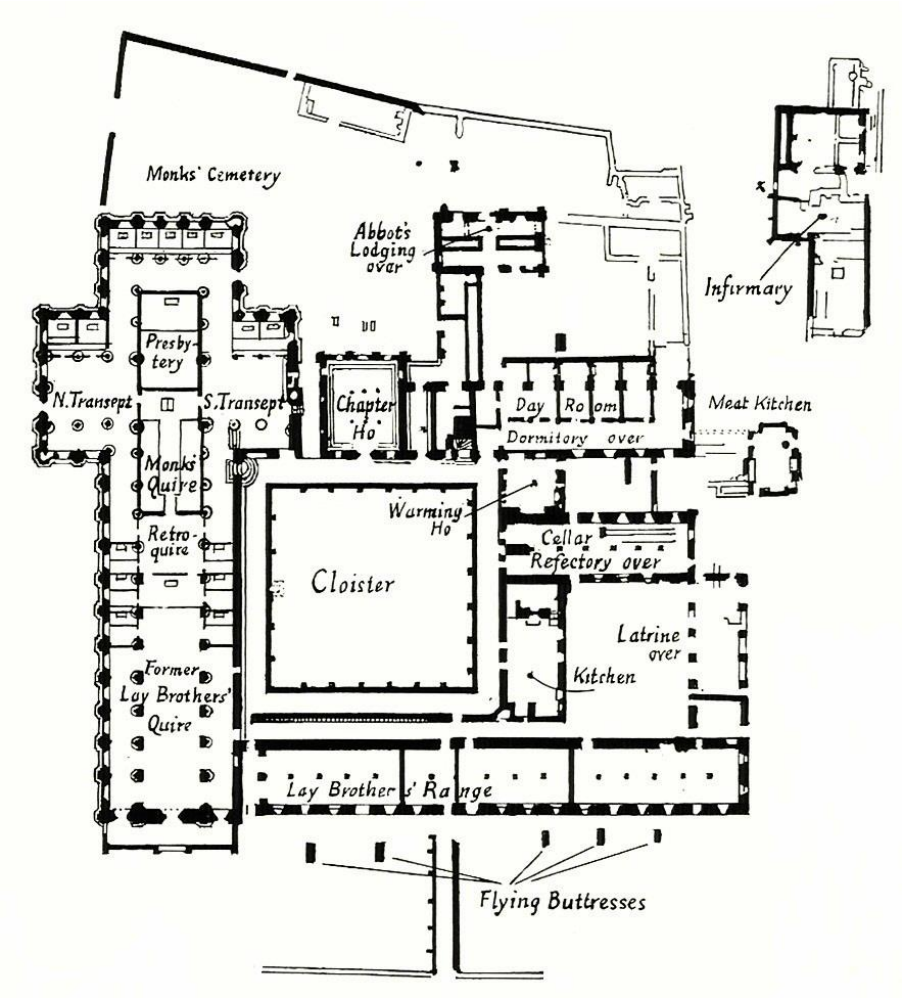
Right: Lithograph of the overgrown Gatehouse by William Richardson in 1851

The Tiled Floor

When the church was excavated in the 1920s for conservation and preservation by the then Office of Works, now English Heritage, remains of yellow and dark green glazed 13th century mosaic floor tiles were uncovered. These tiles were still in position in the ruins of the south transept. They are outstanding in the variety of shapes used and the complexity of their designs. They also give a good impression of how such a floor looked.

Above: Tiled floor of the presbytery and the re-erected arcading

Right: Plan of Byland Abbey showing all the constructions from 1170 to the 16th © English Heritage



Unusual and important finds were made when the chapter-house was excavated in 1924. These included a twelfth-century lectern base, which is the only surviving example of its kind in the country and an inkstand. These are now on display in the visitors' centre at the site.

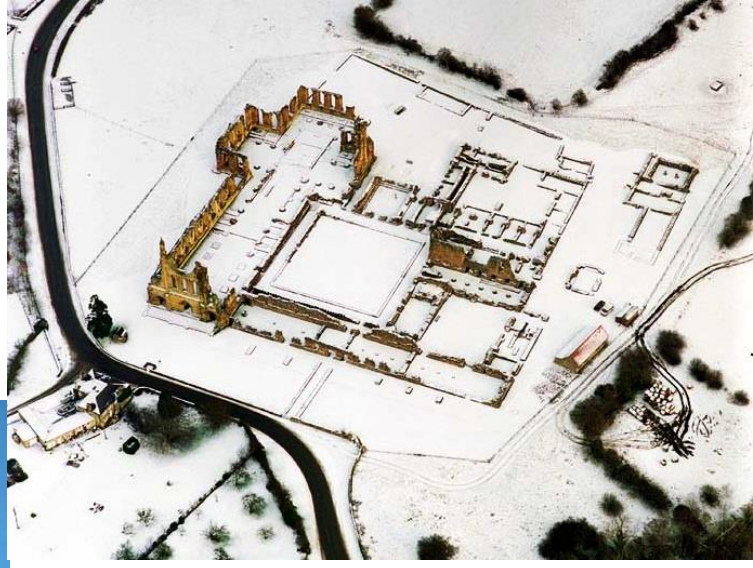
The inkstand covered by a thick dark green glaze, could date to the late 14th or early 15th centuries and may have been used in the chapter-house up to its suppression. It has three holes, the largest at the centre and two at adjacent corners. The large central hole was either for water to clean the pens after use or for sand used for drying ink before the invention of blotting-paper. The two other holes were for the ink. Around the four sides are fifteen small vertical holes which were used to hold Goose quill pens that stood upright in them. At the top of the inkstand it is decorated with small impressed stamps.

Right: Inkstand recovered from the chapter-house

It was in the chapter-house at Byland that the community gathered for the last time and surrendered their abbey to Henry VIII's commissioners on November 30, 1538. The inkwell that was recovered may well have been that used by the community on this momentous occasion.

Right: The ruins of Byland Abbey stand out in the snow in this Aerial photo

ENGLISH HERITAGE



Left: The West Front of the Church with the great wheel window. Today it provides a distinctive landmark to approaching visitors

Above: The 'night stairs' used by the monks to come from their beds into the church for night services

Right: Day stairs to the dormitory

Left: A view of the great cloister

Hornsea Pottery Remembered on a Summer Holiday

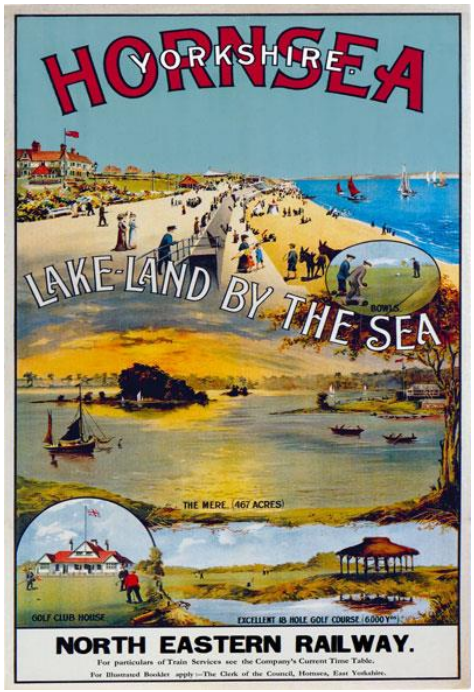
By Graham Lawrence

During the late 1950s and early 1960s our family went on holidays to seaside resorts on the East Yorkshire coast. I remember one year we went to Hornsea, a small resort which in those days was not a very exciting place compared with Bridlington and Scarborough. By way of entertainment it did not have much going for it. We played on the sands; it had a small boating lake, an amusement arcade and a roller skating rink. One day we visited Hornsea Mere, there was hardly a soul there and the café was empty, although I do remember looking at a stuffed fish in a glass case that was supposed to be one of the biggest fish caught in the lake.

On another day we went to Hornsea Pottery and when we got there it was crowded, mostly with holiday makers. Inside the building it was full of tables covered with what were called "seconds". These were mostly of pottery novelties of small cute animals such as rabbits and squirrels on trees or tree trunks. My mother bought a bunny tree-house and I bought a little yellow rowing boat.

I later discovered that these items were synonymous with Hornsea Pottery, and judging by the number of seconds on sale it was easy to believe that the firm made nothing else. It turned out that these items were only a small part of the companie's production, but they were the backbone that ensured its success.

There is no doubt that Hornsea Pottery placed the small seaside town on the map from the 1950s, until the end of the twentieth century. But long before this Hornsea, although a lesser seaside resort compared to the popularity and size of Scarborough and Bridlington, attracted a relatively small number of visitors, they came to enjoy the beach and the sea.



When the railway was introduced to the town in 1864 the number of visitors increased. Travel posters were produced to promote rail travel to Hornsea which helped to expand the resort. The first railway poster was produced by the North Eastern Railway in about 1910 and was designed by C. W. Loten (see poster on the left). It is titled 'Hornsea, Yorkshire - Lakeland by the Sea', and illustrates Hornsea Mere, the promenade, beach and the sea. Further rail posters were produced until the line closed in 1964. The story of Classic Vintage Yorkshire Railway Posters has been published in the journal (*TYJ 2 Summer 2011*).

Above: Poster titled 'Hornsea' and dated c1936-1946, by Septimus E. Scott

With the coming of the railways a pier 1,072 feet in length was constructed to encourage holidaymakers. This opened in 1880. Unfortunately on 28 October 1880, the ship 'Earl of Derby' collided with the pier during a storm, reducing its length to 750 feet. The pier was repaired and opened for twelve summer seasons. But most of the entrance money was swallowed up by its maintenance, so it was sold for scrap and was demolished in 1897. The story of Yorkshire's Seaside Piers has been published in the journal (*TYJ 3 Autumn 2011*).

Right: A man views the wreckage of the Hornsea pier following the 'Earl of Derby' collision of 28 October 1880

History of Hornsea Pottery

In 1949 the Rawson brothers, Desmond and Colin, started making plaster of Paris models in the scullery of their terraced house at 4 Victoria Avenue, to sell as souvenirs to tourists who were visiting the seaside town of Hornsea. Both had attended the Batley College of Art but they had no pottery making experience. After their friend Phillip Clappison bought them a small, second-hand kiln they continued with their business and started working with clay. The earliest pieces were mostly designed by Colin Rawson, which included the collectable Character Toby Jugs and posy vases with attached animal figures. Their products sold so well that in 1950 they took on their first employee and later moved to rented premises at the Old Hall in the Market Place.

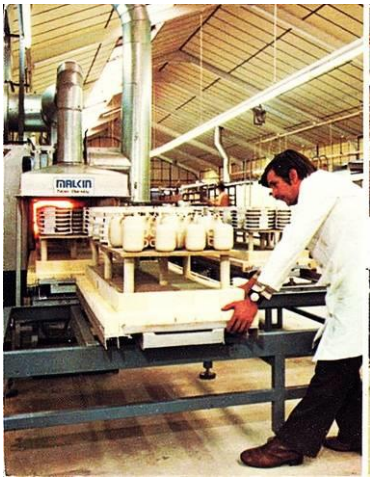
Right: Character jug Sam Thatcher 1951-52

Left: Fish posy vase

The Edenfield Site

Hornsea Pottery was soon well under way and in 1954 it officially became 'The Hornsea Pottery Company Limited'. The workforce had reached 64 and expansion was rapid. The first animal decorated posies were also designed at this time. The continued expansion of the business brought about a move to an even larger site. This was at the disused Hornsea Brick and Tile Works, Edenfield in 1954. At this time the Rawson brothers recognised the potential of Philip's son, John Clappison, an art student at Hull College of Art. He designed a contemporary, stylish, elegance range of wares which are much in demand with collectors today.

During the 1960s, Hornsea Pottery had become the biggest employer in the town, the factory started to produce full ranges of tableware, the first being the John Clappison-designed Heirloom, followed by his Saffron and Brontë patterns and later, Sara Vardy's Fleur, Tapestry and Cornrose.



HORNSEA POTTERY

The Hornsea Pottery business was now becoming more diverse. There were factory tours, but besides being able to see the pottery being made, it soon became 'a Pottery in a Garden' a day out for all the family. A large proportion of the site was gradually developed into a leisure and retail park which attracted over one million visitors a year. This park became the first acknowledged factory shopping village in the UK.

The Lancaster Site

During the 1960s, Hornsea Pottery had become the biggest employer in the town and by 1974 the Edenfield Works was employing 250 staff and turning out three million pieces a year. Hornsea Pottery had now become so successful that a second factory was needed for expansion and to increases production. A number of locations outside the town were considered but finally Lancaster was chosen and the second factory was built at Wyresdale Road, Lancaster near to the M6 motorway in 1974. The official opening took place on 23rd May 1976 by Hornsea actor Brian Rix. New staff were recruited locally and trained in pottery production.

The first three ranges produced at the Lancaster factory received Design Centre Awards for quality and innovative designs and with them Hornsea Pottery enhanced its worldwide reputation. The demand for Hornsea Pottery was variable at this time, but some progress was being made in the sales of vases, posy troughs, dishes and ashtrays, many decorated with cartoon animals in the Disney style. Sadly, the Lancaster site lasted only twelve years. Despite overcoming the early difficulties and its eventual profit making, it could not stand up against the economic climate of the time. It closed in 1988.

The Pottery at its peak

Hornsea Pottery became one of the major producers of pottery and tableware in the U.K and was sold worldwide for over 20 years. All tableware ranges were accepted for inclusion on the Design Centre Index before entering production. At one stage production of the Heirloom tableware soon could not keep up with the demand and department stores had to be limited on a quota basis.

Photo: From left to right: Terry Hird, Mike Walker, Peter Rowland, Desmond Rawson, Colin Rawson and Reg Gittins (Lancaster Director).

A variety of Hornsea tableware

Decline

In 1979 Hornsea Pottery saw the number of employees rise to 460, and by 1981, it peaked at 700. However, this state of affairs did not last and between 1978 and 1982, profits plummeted. In 1984 the initial company foundered due to outside forces and financial difficulties and it was bought out in April of that year by Alexon (a clothing company based in Newcastle). Despite its difficulties, the factory continued to produce tableware and ornaments until April 2000 when it went into final receivership and the pottery was finally closed. The pottery factory no longer exists, but on its site is the retail outlet shopping village known as Hornsea Freeport. In 1999, one of the founder brothers, Colin Rawson died.

The Hornsea Museum

Over two thousand pieces of Hornsea Pottery, along with photographs, dating from 1949 to 2000 are on display in two converted 18th century cottages at the Hornsea Museum in Newbegin, the main street of Hornsea. The exhibition tells the story of the famous Pottery and explains the fundamental importance it had on the town by employing people. This was at a time when the farms became more mechanised and there were lay-offs of farmers. Also when the railway closed in 1964, Hornsea Pottery was of greater importance, employing more than 500 people.

The Hornsea Museum is open on Tuesdays to Saturdays from 11am to 5pm and Sundays from 2pm to 5pm. It is closed on Mondays.

Right: On display in the Hornsea museum are varieties of Hornsea pottery

Left: Hornsea tableware neatly laid out for visitors to see in the Hornsea museum

Collecting Hornsea Pottery

Hornsea Mugs

Hornsea pottery produced an enormous amount of mugs, so it is unlikely that one individual will achieve the task of collecting all of them. In fact an average house is not big enough to house them and also the prices they are beginning to realise is on the increase. However, individual sets of mugs are not too difficult to collect.

A range of mugs will usually consist of a themed set in a selection of different colours. If the range was successful, it would be re-modelled and revived later. It's not just about volume though, as every possible situation had a mug made for the event. Some were commissioned for fund-raising or for celebrating the passing of time.

One example are the Hornsea Love mugs, they are a set of twelve mugs based on the contrast mug design with each month depicting two lovers frolicking in a seasonal situation. Each mug will cost from around £10 up to about £20. The complete set of Love mugs in good condition will cost around £200 happy hunting!

Left: The Back stamp mark on the set of twelve Love mugs

The Hornsea Pottery Collectors Society

If you are interested in collecting Hornsea pottery or a collector and tired of trailing around fairs and car boot sales only to find very little Hornsea Pottery the solution is you can join the Hornsea Pottery Collectors and Research Society. It has been set up to promote collecting Hornsea pottery and to research the history of the pottery and its products, from its humble beginnings in 1949 to the present day.

The society tries to help collectors find and verify pieces that were never documented in the early days of the factory. They meet six times a year in various parts of the country and everyone can buy, sell or exchange items. There is usually an expert at a meeting who can identify unmarked pieces or tell a little more about them.

For further information on Hornsea Pottery Collectors and Research Society write to: Membership Secretary, Hornsea Pottery Collectors and Research Society, 128 Devonshire Street, Keighley, West Yorkshire BD21 2QJ; or visit the website www.hornseapottery.co.uk

Vanishing Hornsea

Not only has Hornsea lost its pottery and railway, it has also lost Luigi's Restaurant & Café and next door Pastimes Amusements. Luigi's Restaurant & Café was demolished in 2007 and Pastimes Amusements in 2012. The Hornsea boating lake that was on South Promenade, that John Moor remembers was filled in many years ago. His story of The Selby Toll Bridge - On the way to a seaside holiday has been published in the journal (*TYJ 4 Winter 2012*).

Left: Luigi's Restaurant & Café

Photo by Pete Riches

Pastimes Amusements was at the centre of the traditional seafront amusements trade in Hornsea for at least eighty years. It was run by Bill Underwood who died in 2005, he was in his 80s

Photo by Pete Riches

Left: Luigi's Restaurant & Café bites the dust . . . next to go is Pastimes Amusements

Photo by Pete Riches

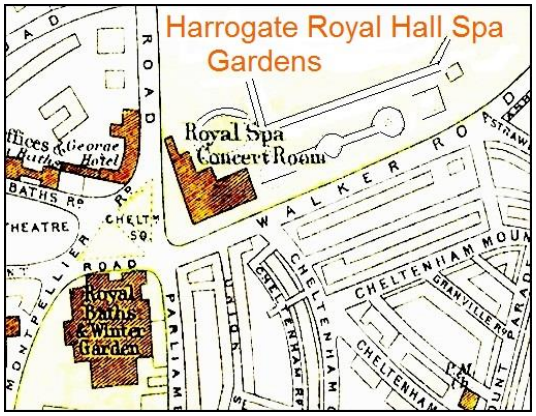
Right: The Hornsea boating lake on South Promenade, Luigi's Restaurant & Café and Pastimes Amusements can be seen in the far distance. Sadly all are now gone!

THE LOST GARDENS OF HARROGATE

By Colin Allan

Scent from a thousand roses assaults the senses. An enticing walk down a magical, narrow corridor of a pergola beckons. Exquisitely carved marble figures - impossibly white in the summer sunlight - embrace, adorning a plinth. Who wouldn't be beguiled by such an enchanting place?

This serene space was Harrogate's Royal Hall Spa Gardens. I visited them regularly with my parents as a young child in the 1950s. They were just a short stroll from my Franklin Road home, via the wonderfully-named Strawberry Dales Avenue. Sadly, the Rose Gardens were removed in 1958 and the rest of the park didn't last much longer. Why did Harrogate Corporation destroy this beautiful place? Did townsfolk object to their aldermen's actions? At the time, I was far too young to understand. Now, over fifty years later, the luxury of retirement has given me the time to find out.



Left: A map of 1898 showing the Harrogate Royal Hall Spa Gardens before it was removed in 1958

The first thing that struck me was the history of the place. The gardens formed the grounds of Harrogate's Royal Spa Rooms (originally called the Cheltenham Spa Rooms) which opened on 21st August, 1835. This impressive building in the Greek Revival style contained a large assembly room for concerts and dances, together with pump and drinking rooms. Its grounds occupied the Coppice Valley, providing space enough for many recreational facilities. By the late 19th century, these included a boating lake, a roller skating rink, a tennis court and, of course, beautiful gardens.

Left: The pergola, or shaded walkway, lends the Rose Garden a rustic, romantic air in this scene from the1920s

Right: A view of the Rose Gardens, with visitors looking at the flowers. The Cupid and Psyche statue can be seen in the foreground

An extension to the Spa Rooms, with an exotic-looking glass dome, was destroyed when the Kursaal (known as the Royal Hall from 1914) was built in 1902/3. The Spa Rooms, themselves, were demolished in 1939 when the Corporation decided that restoring the building was too expensive. Thankfully, the gardens survived with the Royal Hall providing a suitably impressive backdrop on old postcards. Yet their turn would come in the late 1950s.

Above: The Cupid and Psyche statue in the centre of the Rose Gardens in the 1920s

Right: A view of the Rose Gardens looking towards the Royal Hall in 1935

Harrogate's days as a great inland spa were long gone. The vision of a new role for the town as an exhibition and conference centre gained ground. More car parking space was seen as a pressing need, both to enhance trade and to facilitate the holding of trade exhibitions. Situated close to the town centre, the Royal Hall Spa Gardens formed an obvious target for the Corporation's plans. Matters came to a head at a meeting of Harrogate Council in February, 1957. It was proposed that the gardens should be removed and replaced by a concrete car park with space for temporary structures to be erected for exhibitions. Alderman H. Bolland put the case for 'progress' in this uncompromising fashion:-

"You have to make up your minds whether you want to attract people to Harrogate or whether you want to stay and just look at the beauties of the past."

The town's traders enthusiastically supported the scheme. One shopkeeper told a reporter, "Local residents provide our bread and butter. Conference visitors would provide the jam." In similar vein, a businessman said, "I'm all for progress, even if it means doing away with a few roses." In more measured terms, Mr. T.F.M. Hodgson, a member of Harrogate Chamber of Trade thought it was a shame that the gardens had to go but if it was for Harrogate's prosperity it would be worthwhile.

But ordinary townsfolk were not so sure. "The Harrogate Advertiser" reporter found a general feeling of regret as he canvassed views. One elderly lady told him that, "the gardens are lovely. The car park would be horribly unsightly." A young woman declared, "It's wicked." She pointed out that many young mothers sit in the park whilst keeping an eye on their children at play, without fear of them running onto the road. But "The Harrogate Advertiser" of March 16th reported that the Corporation's car park scheme would go forward, despite protests from Alderman Sir Bernard Lomas-Walker. Sir Bernard had told the council that Harrogate's famous rose gardens were more important than an exhibition hall. However, only five other members supported him.

Opposition to the scheme was also taken up by local resident, Mrs. Molly Robson. She organised a petition against the plans. Regarding the impending destruction of the Rose Gardens, Mrs. Robson told the local press, "This is nothing short of vandalism. It would appear that the Council is quite content to overrule the wishes of those people who put them in power. I appeal to all those people who value the beauty of those lovely rose gardens not to allow Officialdom once more to take precedence."

By March 23rd the newspaper was reporting that over 1,100 had signed a 'Save our Gardens' Petition.' But it doesn't seem to have altered official opinion. An application for planning permission had been made to West Riding County Council for Harrogate Town Council's scheme to go ahead.

Inevitably, the Rose Gardens were dug up in 1958 and replaced by a concrete car park. But this did not satisfy Harrogate Corporation. In 1959 the aldermen now looked to remove the remaining two tennis courts behind the Royal Hall for further car parking space. This triggered another petition of opposition organised by Mrs. O.M. Shearer and Mr. A.A. Carr. Despite the lack of time before the planning meeting, they collected 3,472 signatures. Their objections were based on the fact that too few amenities remained in the Royal Hall area. They had come to realise that the removal of the Rose Gardens was just the thin edge of the wedge of the Corporation's plans for converting the whole of the Royal Hall area into parking and access grounds for the new exhibition hall, which had been completed in mid-April 1959.

For, like the gardens themselves, those had a history. Until 1959 - when the Council deliberately started to run them down - they had always been maintained to a high standard.

Left: An idyllic scene from the 1930s showing the pergola

This is evident in the fact that the Royal Hall courts hosted Davis Cup ties in 1926, 1938 and 1948. In May 1926 a Davis Cup tie was held there between Great Britain and Poland. Members of the Royal Hall Committee were justly proud to hear afterwards that, "the players from Poland were delighted with the courts and the surroundings. The Mayor remarked that the Polish players had not in these competitions visited any centre so attractive as Harrogate from the point of view of these matches. They were charmed with the conditions." This Polish praise came in spite of suffering a 5-0 defeat to Britain!

Right: Harrogate's International Conference Centre

But sporting heritage cut no ice with Harrogate's aldermen in 1959. The two remaining courts suffered the same fate as the Rose Gardens. From 1959 onwards all the land which once comprised the considerable grounds of the Spa Rooms was gobbled up for development. There is no doubt that Harrogate's International Conference Centre is an impressive building. However, many older residents may continue to regret the loss to the town of a beautiful park and its historic tennis courts.

The Cupid and Psyche Statue

The Cupid and Psyche marble statue was sculptured by the Italian master Giovanni Maria Benzoni (1809-1873) and was completed in 1863. The following year Benzoni's sculptures were purchased by a syndicate of Harrogate businessmen and sited in the beautiful gardens of the Spa Rooms Estate situated between the modern Ripon Road and Springfield Avenue.

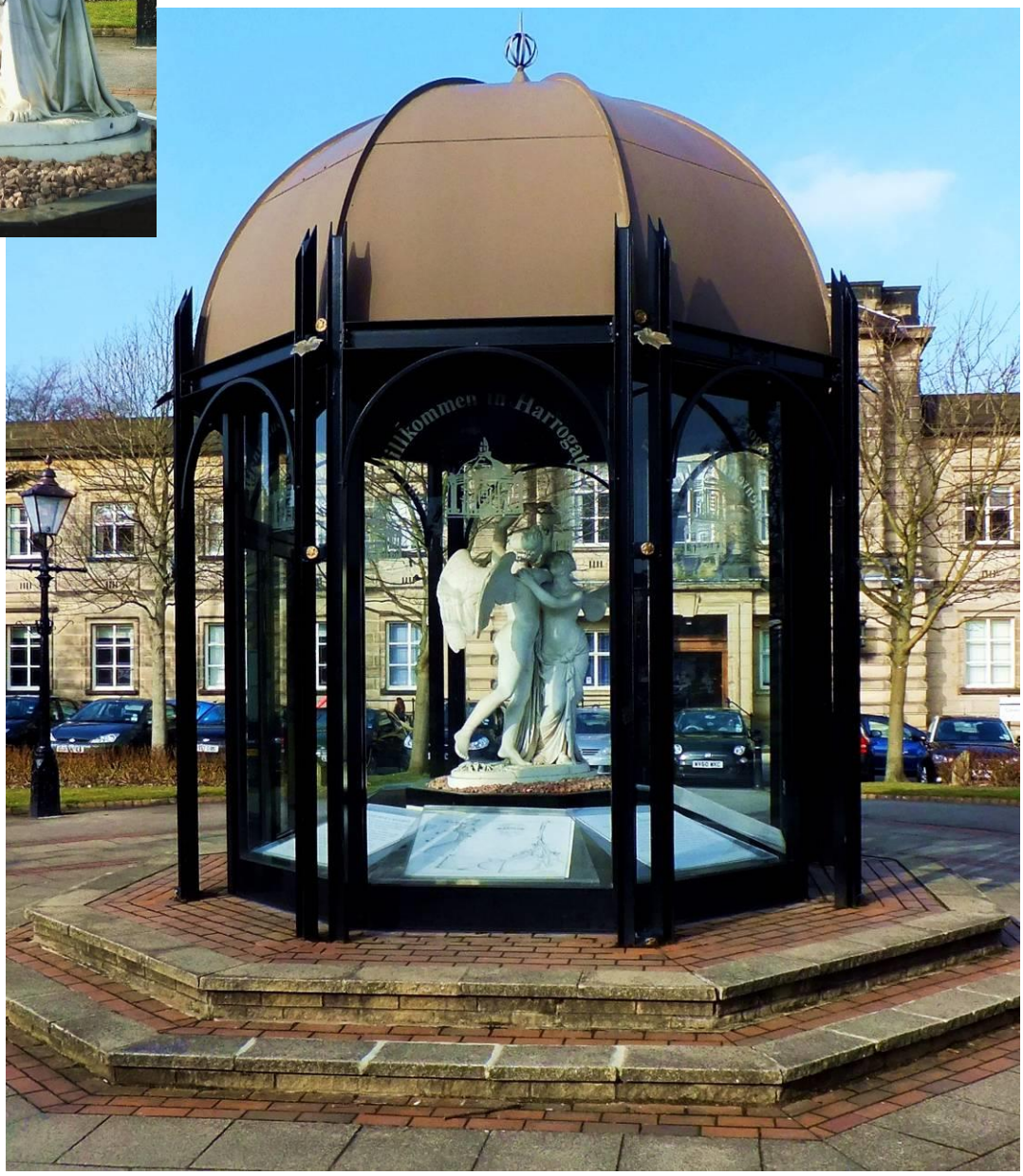
Left: The Cupid and Psyche statue as it was in the Royal Hall Spa Gardens in the 1920s

However, these gardens were removed in 1958 to make way for the Harrogate Conference Centre and Exhibitions Hall and the statue placed in storage and forgotten. In 1989 however, the Cupid and Psyche statue was re-discovered and following a skilful restoration was displayed in a glass pavilion used originally for the display of Harrogate's entry to the 1990 Gateshead Garden Festival. It was then moved to the Crescent Gardens where it is on permanent display.

Above: The Cupid and Psyche statue in the glass pavilion

Above right: The dome containing the sculpture Cupid and Psyche, on the left are the Harrogate Borough Council offices

Right: The Cupid and Psyche statue in the glass pavilion used originally for the display of Harrogate's entry to the 1990 Gateshead Garden Festival. Now in the Crescent Gardens



WHO WAS YORKSHIRE'S "SECRET" SIDESHOW ARTIST?

"Step right up! See the Headless Lady!"

An interview with Jon Marshall

In 1959 Yvette the Headless Lady made her debut in a Scarborough Sideshow on Sandside, opposite the harbour. The gaudy, colourful "Flash", the front of the Sideshow, was designed to capture the imagination and curiosity of the Scarborough holiday visitors and entice them into the attraction for the admission price of 6d.

Above: The Headless Lady show at Sandside, Scarborough, 1959

Above: Now used as a Fish & Chips shop

Below: Fire-eater and Showman Jon Gresham (c.1949)

Showman, Jon Gresham, owned the show and presented it in partnership with John Corrigan Marshall who managed it.

Yvette was one of the Sideshows owned by Jon Gresham, originally from Cottingham, near Hull. Sideshows were very popular at seaside resorts and on fairgrounds and Jon's many shows included his Headless Lady, Living Half Lady, Dracula's Daughter, Butterfly Girl, The Mummy, The Monster Show, Electra Girl and Cleo The Girl in the Goldfish Bowl!

Right and above: Examples of colourful vintage Fairground Art on Jon Gresham's shows

In 1969 when package holidays became more affordable visitor numbers declined and gradually the sideshows, with heavy labour costs, disappeared from our fairgrounds and resorts. Jon Gresham put some of his shows in storage and there they remained for over forty years.

Discovered and restored!

Since the early 2000s Jon Marshall, from Hull, and a team of others have worked, with the kind permission of Jon Gresham's widow Pat Gresham, to restore Yvette the Headless Lady and several other Gresham sideshows to their original splendour. "They are wonderful examples of vintage Fairground Art", said Jon Marshall.

Jon added, "Now the shows bring pleasure and thrills to a new generation of Sideshow audiences, and I really enjoy seeing our present computer generation of children, who have never seen Sideshows, fleeing in terror from The Mummy show booth. It's all great fun".

Right: Restored Yvette the Headless Lady

Who painted the fronts?

But a mystery remained – who painted the wonderful original show fronts and colourful illustrations that went with them? Only a few years ago Jon discovered that the Sideshow artist was from North Yorkshire, his first name was Claude and he lived on a farm in or near Snainton in the 1950s. Jon thought, "Surely someone must be around who knew Claude and his family", adding, "it would be great if we could find his full name and details and give him proper credit for the marvellous art he produced in the 1950s". The prospect of the search with no surname or proper address was like looking for a needle in a haystack. Enquires were made in Snainton, letters were sent to local papers and radio with no response. Then, through the magic of Google Earth, Jon searched the area on the computer, trying to trace, from the approximate description of the location, the farm that Claude had lived in and realised that a property near Ebberston seemed to be a likely fit.

Jon sent an exploratory email to the webmaster of the Ebberston Village Web site. "I really didn't expect a reply", said Jon, "I thought they might think it's a joke email or that I'm crackers!" But a reply arrived from Helen Bowes. She hadn't heard of Claude but said she would ask her mother and aunty who had lived in the village for years. And they did remember Claude! A few days later all was revealed. Claude was certainly well known, apparently to most of Ebberston Village and had been quite a character!

The mystery revealed

Claude Martin Bradley born 1910 in Ebberston showed he was a talented artist from an early age, inheriting his mother's artistic talents. He became a well known scenic artist in the Yorkshire area. He created props and scenery for the Scarborough Open Air Theatre, other Yorkshire venues, professional and amateur drama groups and painted rides and frontages for fairgrounds and sideshows.

Left: Claude Martin Bradley

Elated by the help he received from Ebberston villagers Jon and Pat Gresham visited Ebberston and presented an illustrated talk on Jon Gresham's shows. The village hall was packed out with local folk who had memories of Claude, ex-neighbours of Claude and relatives attended too and since then one of his daughters has been in touch from Germany. John Marshall of Malton, who had worked with Jon Gresham, attended and said, "In the 1950s Claude painted several pieces of scenery for my uncles, who owned the amusement park over the outer harbour in Scarborough. Two which I remember were outside of the Hall of Mirrors and a skiing scene on the side of the Helter Skelter".

Right: A watercolour of a girl on the beach by Claude at the age of 14. It is signed by him and dated Spetember1924

Hot water bottles to keep warm!

Claude took an active part in village life; he played comedy parts in and painted the scenery for the village shows and pantomimes. He painted the sideshow frontages in his un-heated barn in the winter, out of season; it was so cold he strapped hot water bottles on his front and back to keep warm. Claude projected images of his designs onto the show flats using an oil illuminated epidiascope.

Mummy's hand

Claude went on to create magnificent show fronts for many Gresham shows including Cleo the Girl in the Goldfish Bowl. On this show the front depicts a giant cat dipping its paw into a bowl containing a beautiful young lady. The Boris Karloff 1932 horror theme inspired The Mummy sideshow with a magnificent Mummy's hand two metres high reaching across the six metre wide show front. The pictorial depictions of the Living Half Lady on that show's fronts are also beautifully painted. The layers of varnish applied each season have helped preserve the show fronts during their long storage and restoration.

Villagers remembered Claude making a huge Cinderella coach for a pantomime. At the age of fifty-three in 1963 he rather amazed the village by meeting and marrying a twenty-three-year-old German girl, Renate. They had two children but sadly Claude succumbed to an asthma attack and died in 1965.

Right: Claude (on left) and friends loading the Cinderella Coach

It's great that Claude Bradley's wonderful artwork can now be admired as fine examples of popular culture. A new generation who have never seen a live sideshow are able to have that experience once so common to visitors at fairgrounds and seaside amusement parks.

Right: Jon Gresham 1930 – 1994 Sideshow Showman

Left: Centre Jon Marshall, Helen Bowes and her mother

Below: The Mummy sideshow illustrating the magnificent Mummy's hand

Now these Fairground Sideshows have been brought back to life and are thrilling thousands of visitors across the UK. The restored 1950s Sideshow Illusions are a wonderful world of the odd, the sensational, and the bizarre, all with a touch of fun. Modern audiences of all ages and backgrounds have found something to wonder at, in laughter and surprise.

They include, The Headless Lady, The Living Half Lady, Cleo The Girl in the Goldfish Bowl, The Mummy, The International Monster Show, The Butterfly Girl and Electra The 27,000 Volt Girl.

Left: This show front, dates from the 1950s.

Electra is not depicted as using her super powers for good, to defeat evil, she is powering her "modern" kitchen appliances.

Above: The queuing crowds see the 1950s Boris Karloff influenced frontage. Inside The Mummy Sideshow the beautiful Princess Elmira is gradually and visibly transformed, into a 3,000 year old, terrifying, hideous Mummy!

Left: The brilliantly evocative fifty-year-old show fronts reveal that Frankenstein's Monster, a Saucer Man from Mars and a Werewolf all play a part in this scary, bizarre, but ultimately very funny show using all the original fronts, props and wax figures with actors and a dramatic presentation of an astounding illusion, the origins of which were first seen on the fairgrounds in 1872.

This show created in the 1950s, pays homage to the wonderful Horror and Sci-fi B movies of that period.

After fifty years in storage the re-assembled Frankie, an animated Frankenstein's Monster, raises to his feet, shakes his chains and plays his part again in thrilling new sideshow audiences.

Left: The Monster Shows bring pleasure and thrills to a new generation of Sideshow audiences, with our present computer generation of children, who have never seen Sideshows, fleeing in terror from The Monster Show booth. It's all great fun

For more information call 01482 709939 or contact Sideshow Illusions at www.sideshowillusions.com

The Railway Children in West Yorkshire

By David Reynolds and Stephen Riley

In 1970 the film company EMI came to West Yorkshire to make a film of Edith Nesbit's classic children's novel 'The Railway Children'. In fact Nesbit's book was adapted and serialised four times for BBC television, the last series being in 1968. More recently it was re-made on the Bluebell Railway, which flopped spectacularly. Of course it is the EMI film version that is best remembered. The Railway Children was, originally serialised in *The London Magazine* during 1905 and first published in book form in 1906. It was filmed on the Worth Valley Railway and at several locations in and around the village of Haworth, during the hot summer of 1970.

It is an easy story to follow, it concerns the Waterbury family who move to the 'Three Chimneys', a house near the railway, after the father, played by Iain Cuthbertson, who works at the Foreign office, is imprisoned as a result of being falsely accused of selling state secrets to the Russians. The three children, Roberta (Bobbie), played by Jenny Agutter, Phylllis (Phil), played by Sally Thomsett and Peter, played by Gary Warren, find amusement in watching the trains on the nearby railway line and waving to the passengers. They become friendly with Albert Perks, played by Bernard Cribbins, the station porter, and with the old gentleman, played by William Mervyn, who regularly takes the 9:15 down train. Meanwhile, to earn money to survive during her husband's absence, Mother, played by Dinah Sheriden, writes and sells stories to magazines.

The children have many adventures, including saving the lives of dozens of passengers by alerting a train to a landslide, rescuing a Russian dissident, a Mr. Szczepansky, played by Cordon Whiting, who had come to England to look for his family and is eventually and happily reunited with them; caring for Jim, the grandson of the old gentleman, who suffers a broken leg in a tunnel whilst taking part in a school paper chase. Finally, Bobbie the eldest sister eventually discovers the truth of her father's absence and appeals to the old gentleman for his help. He is inevitably able to help prove their father's innocence, and the family is reunited.

Making the 1970 Film

The film begins in the Waterbury's house in London where we meet the family. The children live a happy life until one day their father is arrested and taken away. Mother tells her children that they must be very brave and 'play at being poor for a while, we are moving to a darling little house in the country, up in Yorkshire'. The family leave their London house and take a second class compartment on a steam train to Yorkshire. They arrive at night at Oakworth Railway station. After struggling off the train with their heavy bags, the family meet a man driving a horse and cart. He shows them the way to the house on the hill called 'Three Chimneys'. The family walk all the way behind the cart with the driver answering their questions with "I dare say"

Right: The cart driver played by Paddy Ward

Left: The Three Chimneys the Yorkshire home of the railway children

Although the children often ran down from the 'Three Chimneys' to wave to the train, the two locations are about two miles apart. The Three Chimneys is above Oxenhope station and the fence where the children waved is near Mytholmes tunnel between Haworth and Oakworth stations. Bents House was used as the 'Three Chimneys' which is a large detached house. Behind the house is the stone stile which Mr. Perks, the station porter, struggles to negotiate when delivering a big hamper to the family. The field in front of the house seen in the film covered in buttercups has been replaced by a much more formal garden.

Left: Mr. Perks played by Bernard Cribbins struggles to negotiate the stile with a big hamper

Left: The stone stile behind Bents House the 'Three Chimneys'

Oakworth Station

The original name of the station in Nesbit's book was called Meadow Vale, but Lionel Jeffries, the director of the 1970 EMI film 'The Railway Children', decided to retain Oakworth as the name of the station. Although the BBC television broadcast four serialisations of 'The Railway Children' only the 1968 serial was filmed on the Keighley and Worth Valley Railway, and they maintained Meadow Vale as the name of the station.

The branch line from Keighley to Oxenhope opened on 13th April 1867, twenty years after the arrival of the main line at Keighley. The Keighley & Worth Valley Railway Co. built the branch line for local mill owners. It was operated by the Midland Railway and was mainly built to carry coal to the many woollen mills that once stood close to the line along the Worth Valley. Like the railway, the mills relied on coal, and the trains were able to bring hundreds of tons up the valley each week to keep the looms working by steam power. This branch line also provided a passenger service in order to take local people to Keighley for connecting trains to other areas and also for shopping and other activities. In 1886 the Midland Railway purchased the K. & W.V.R. and dissolved the company. The Midland had come to an agreement with the Great Northern Railway, which had received authority to construct a line from Bradford and Halifax to Keighley and to share the Worth Valley track. In 1948 British Railways (BR) took over ownership of the line following nationalisation.

The Oakworth station originally had a signal box which controlled a goods loop giving access to the goods yard and the level crossing. This was removed in the 1950s and control of the level crossing passed to the station staff, although it is still noticeable that the level crossing is still double track width, even though there is only a single line through the traditional hand operated timber gates crossing of Station Road.

Right: Oakworth Station showing milk churns on a hand cart and gas lights on the platform

The station has been restored to the period of about 1910 which includes all internal fittings to the ticket office and waiting room, with open fires and furnishings. It is still lit by a number of gas lights both inside the buildings and on the platform. The roof has 2 prominent chimney stacks and the platform is bounded by a traditional picket fence which is used to display old advertisement signs for products such as Virol. At the end of the forecourt behind timber picket gates is the goods yard. On the platform can be seen milk churns on a hand cart and an old Midland Railway poster which bring back images of a former age.

When British Railways closed the branch line, as a result of the Beeching Axe at the end of 1962, local people and railway enthusiasts joined forces to try and save it. A Preservation Society was formed and after many years of volunteer struggle the line re-opened to passenger traffic on 29th June 1968 and now operates a regular public service.

This was only a few months after the last BBC's serialisations of 'The Railway Children'. The 4½ mile single track line is now one of the best-known heritage lines in the country. The Keighley & Worth Valley operates all year round, with trains running every weekend, even in the winter months and daily in all school holidays. It occupies platforms 3 and 4 at Keighley Railway station.

It is at Oakworth Railway Station that the children first meet Mr Perks the Station porter. He took great pride in his job and befriended the Waterbury family. He also helped sort out their problems and offered a present of 'Sweet Briar' to the children's ill mother and even had a small gift for Roberta's birthday.

At the station Peter asks Mr. Perks what the white mark on the coal heap was for, he tells him "to show how much coal was there, so that they would know if anyone nicks any". When Peter later goes down to the station to get some coal to keep his mother warm when she fell ill, his sisters discover that he is the one stealing coal. Peter pleads his innocence by saying "I'm only taking it from the top, that's mining". In Nesbit's book it is Mr. Perks who catches Peter stealing coal. Peter explains that he is not a thief because he thought it wasn't wrong to take coal from the middle of the pile, it was like mining. The kind Mr. Perks forgave Peter of his misdemeanour.

However, Mr. Perks being a proud and stubborn Yorkshireman would not stand for any charity nonsense when the three children thought it a good idea to ask people in the village to contribute something for his Birthday and to help his family. They went round the shops in the village which included the post office, the bakers, the butchers, the cobblers, the drapers and most people gave something. All of these locations were filmed in Haworth village.

Right: Mr Perks' house is located across the level crossing and is the first house on the left named Station Cottage

Mr. Perks was reluctant to takes these presents until the children explained that it was not charity and that everybody in the village respected him.

Left: Mr. Perks' children were surprised to see all the presents

Right: Only after the children explained that it was not charity did Mr. Perks accept the gifts

It was also Mr. Perk's kind gift of newspapers and magazines that led Bobbie to realise the true extent of her father's plight.

Dr Forrest's Surgery

When Mrs. Waterbury becomes ill, Mrs. Viney played by Brenda Cowling sends Peter to get Doctor Forrest, played by Peter Bromilow. It is to the Brontë Parsonage that Peter goes that was used as the doctor's surgery in the film. The Brontë Parsonage Museum is owned by the Brontë Society and located at the end of a very steep, cobbled road called Main Street. This is at the top of Haworth behind the Parish Church. In the film Peter runs through the churchyard and over the gravestones to Haworth Parsonage that was once the home of Charlotte, Emily and Anne Bronte from 1820 to 1861. The Brontë Parsonage is open to visitors and there is an entry fee.

Another scene with Doctor Forrest is where Bobbie is sitting on a bridge. This location is at Wycoller, Lancashire a small village situated near the border with West Yorkshire.

Left: The two arch Packhorse Bridge over Wycoller beck

Wycoller village is a conservation area, and is closed to outside traffic. At its centre are the ruins of Wycoller Hall thought to be the inspiration for Ferndean Manor in Charlotte Brontë's novel 'Jane Eyre'. Wycoller is also situated about 11 kilometres west of Haworth (The story of Wycoller Hall and Jane Eyre has been published in *TYJ Autumn 2012*).

Right: The ruins of Wycoller Hall

Returning to the Keighley and Worth Valley Railway line where the Mytholmes Tunnels south end was used in the film. This was for the paper chase and the landslide scenes. The Mytholmes Tunnel is situated between Haworth Station and Oakworth Station and the fence the children sit on to wave to 'The Green Dragon' is situated near the south tunnel's entrance. For the landslide scene a fibreglass tree was erected above a timber retaining wall at the Mytholmes cutting.

When the children see the trees moving down the embankment they are in fact standing above the entrance to the tunnel. The trees, bushes and rocks crash through the timber retaining wall and fall on the line. The children race down the bank to try and stop the 11.29 train from disaster. To do this the girls take off their red flannel petticoats and rip them in pieces. Peter attaches them to twigs so that they each have two flags to wave at the train to stop it. In this they succeed and in doing so the railway makes a presentation of three gold watches for their brave action in saving the train.

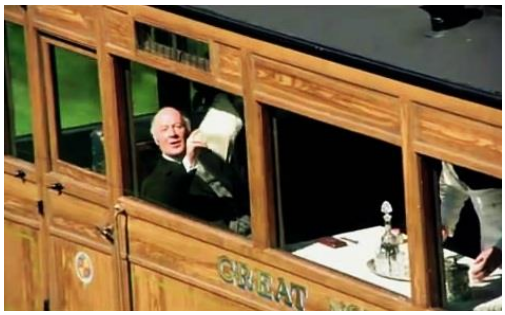
1. The landslide falls on the railway line 2. The children run down to save the train from disaster 3. The girls take off their red petticoats, with the entrance to the tunnel in the back ground 4.The Children wave the red petticoat flags to stop the train

Mr Perks told Bobbie that the grammar school boys were going on a paper chase and they could watch the runners. The children went to the tunnel's entrance to see them run through. This paper chase involved twenty boys dressed in black or white knickerbockers and multi coloured rugby shirts. One smaller boy was the hare, carrying a shoulder bag of torn paper to lay a trail. He asked the children to let him pass as he ran down the railway bank and disappeared into the tunnel. He was then followed by the other boys, the 'hounds' chasing after him into the tunnel. One boy ran well behind the rest wearing a plain red jersey. Going down the bank past the children he fell and when he picked himself up Peter told him that other boys went into the tunnel.

Right: The smaller boy running down the railway bank asking the children to "let me pass please"

The children cut across the top to see them come out at the other end. The hare came panting out of the tunnel and after him the hounds. Peter noticed that the boy in the red jersey did not come out of the tunnel. So the children set off into the tunnel looking for him. When they heard 'The Green Dragon', they squeezed into a recess in the wall until it roared through. Then they went in search of the boy and found him with a broken leg.

Left: Jim in the tunnel with a broken leg



He is taken to the 'Three Chimneys' and looked after by the Waterbury family who discover that the boy Jim, played by Christopher Witty, is the grandson of the old gentleman.

It was the old gentleman who helped the Waterbury family from the beginning to the end of the story. He is first seen in the film when the children, sitting on the fence wave to the ex-GWR pannier tank No. L89 train pulling its smart coaches painted in cream and dark maroon. In the book the 9.15 up train was 'The Green Dragon'. The old gentleman sitting in the rear director's saloon carriage, waves back to them with his newspaper. The wood-grained saloon was originally built in 1871 as a smoking saloon and has quite a history. It is normally kept in the carriage shed at Oxenhope and used on Vintage Train weekends during the summer when cream teas are served on board to passengers who have booked for a round trip on the line.

The old gentleman first helped the children when their mother was taken ill with influenza. They gave him a letter asking for help which he did by sending a hamper of luxury food. However, when their mother got well she was angry with them and wrote a thank you letter to the old gentleman for his kindness. They also asked the old gentleman if he could help a Russian dissident that they were looking after. Bobbie explained that his name is Mr. Sczcepansky, he writes books and he is trying to find his wife and child. He came to England to look for them but lost his ticket and got out at the wrong station. The old gentleman had heard of him and had read his book. Within ten days the old gentleman had found the Russian's wife and child. The last time the old gentleman helped them was when Bobbie wrote to him about their father. However, the old gentleman had been trying to find out things ever since he had known who they were. When he went to the Three Chimneys to see his grandson Jim he tells Bobbie that he has high hopes for their Daddy's return. A few days later their Daddy is released after being wrongfully arrested and put into prison for selling state secrets.

The "Green Dragon" was the Barton Wright Tender Engine No. 957 which was painted green and was meant to be a rather fierce express engine, feared by all. It first appeared in the film thundering noisily along the line which caused the landslide that was the centre piece of the film. It was created as an opportunity for the children to save the following train from disaster, which happened to be the friendly No. L89 train. The "Green Dragon" also frightened the children when they entered the Mytholmes Tunnels looking for Jim, when it came rushing through. Jim just managed in time to move his broken leg off the rail before the "Green Dragon" sped past him.

The happy ending is when daddy returns from his unfortunate circumstances. On the railway platform he emerges from the train midst clouds of steam into the arms of his unbelieving elder daughter Bobbie.

Left: "Oh my Daddy my Daddy"

When Bobbie takes her Daddy to the 'Three Chimneys' the children go the end of the field, among the grass and wild flowers and take one last look at the house, where neither they, or anybody else is wanted now.

Left: The children take a last look at the 'Three Chimneys'

For the final scene the actors gathered at Ebor Lane Bridge near Haworth and stand in front of the train decorated with bunting. They all waved goodbye while Jenny Agutter chalked on a blackboard then holds it up showing the words 'The End'.

Right: Last scene of the film in front of the train

But just what is amusing Dinah Sheridan and Gary Warren? Jenny Agutter knows because she is grinning too. It is what is actually written on the other side of the blackboard that they find so funny.

Left: What are they smiling and laughing at?

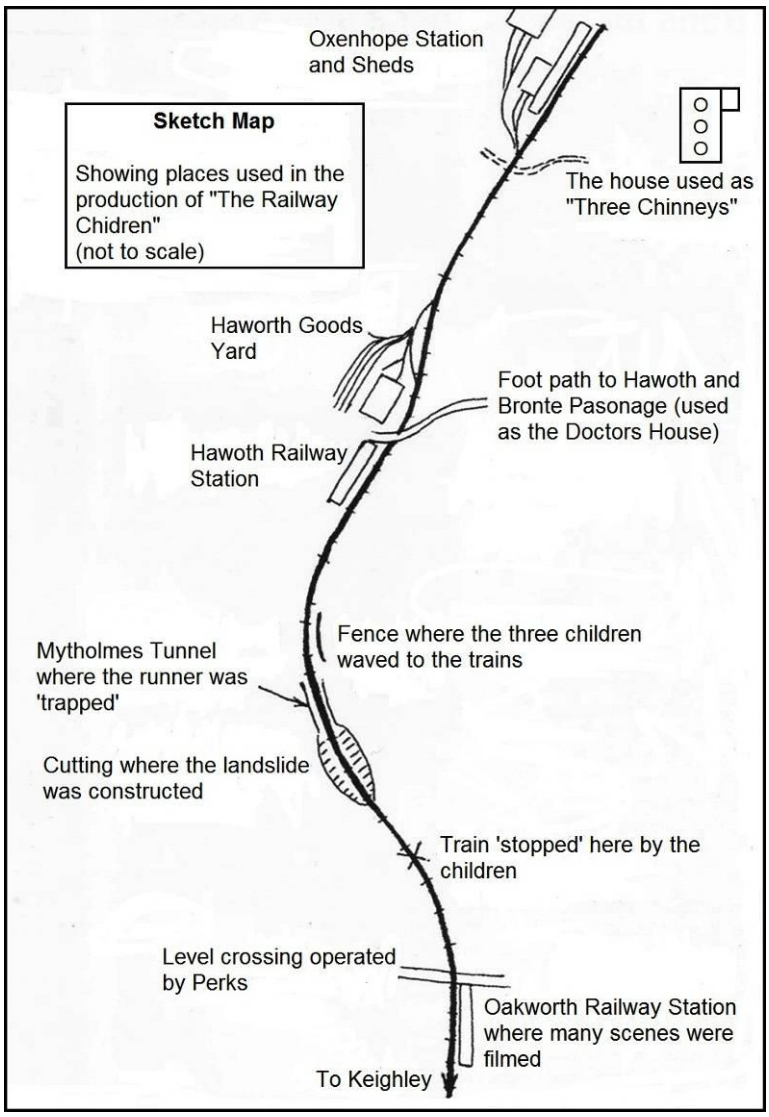
Thanks to a long forgotten photo in the film company archive, it can now be revealed what was actually written on the other side of the blackboard!

Photo courtesy of Canal + Image UK Ltd

The Railway Children Walk

There are two circular walks that have been devised to enable walkers to visit various locations used in the 1970 film. A leaflet outlining these walks is available at the Haworth Railway Station and the Tourist Information Centre. They include a full six mile circular walk and a shorter 2½ mile walk for those who feel unable to complete the full one. Both walks start at the Haworth Railway Station and the leaflet includes a map and photos.

Right: Haworth Railway Station



Left: A line drawing of the filming locations as drawn by the film's 'Railway Technical Advisor' the late Bob Cryer. It first appeared in 'Worth a Second Glance, Volume 2 in the early 1970s

Right: Lionel Jeffries director of the 1970 film 'The Railway Children'

WORTH VALLEY

THE KEIGHLEY AND WORTH VALLEY RAILWAY

The Keighley and Worth Valley Railway have published a new edition of its best-selling book on the making of *'The Railway Children'*.

This first edition was published to coincide with the 40th anniversary of the famous 1970 film 'The Railway Children'.

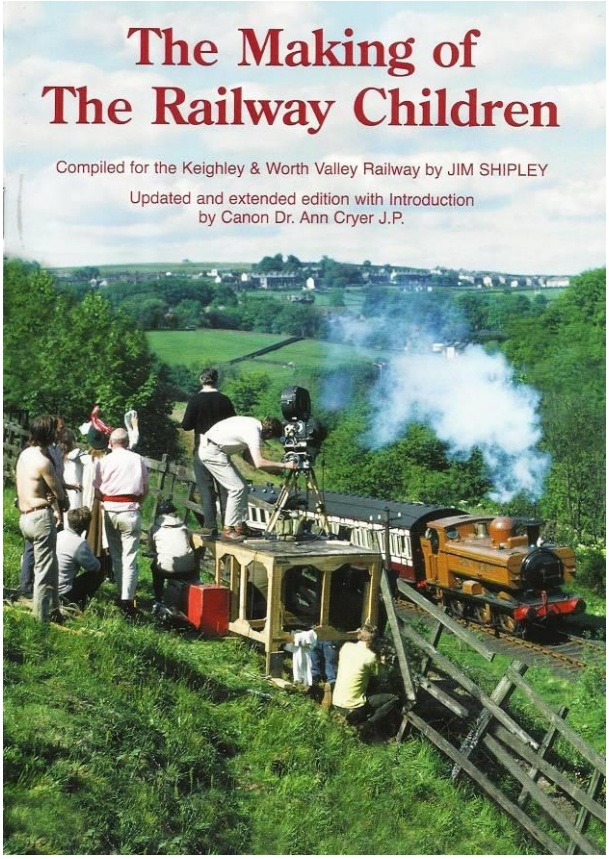
This new edition contains 84 pages with memories from many of the volunteers and locals who worked on the film and there are over 100 photographs (both colour & b&w) taken during the making of the film, many of which have never been published before.

Included in the new edition is an exclusive interview with Gary Warren who recalls his role as 'Peter' and exclusively reveals details of his subsequent career. There are also new features on Dinah Sheridan and Bernard Cribbins.

We also hear how 'Daddy My Daddy' nearly caught the wrong train, and we learn all about the struggle to create the famous landslide scene.

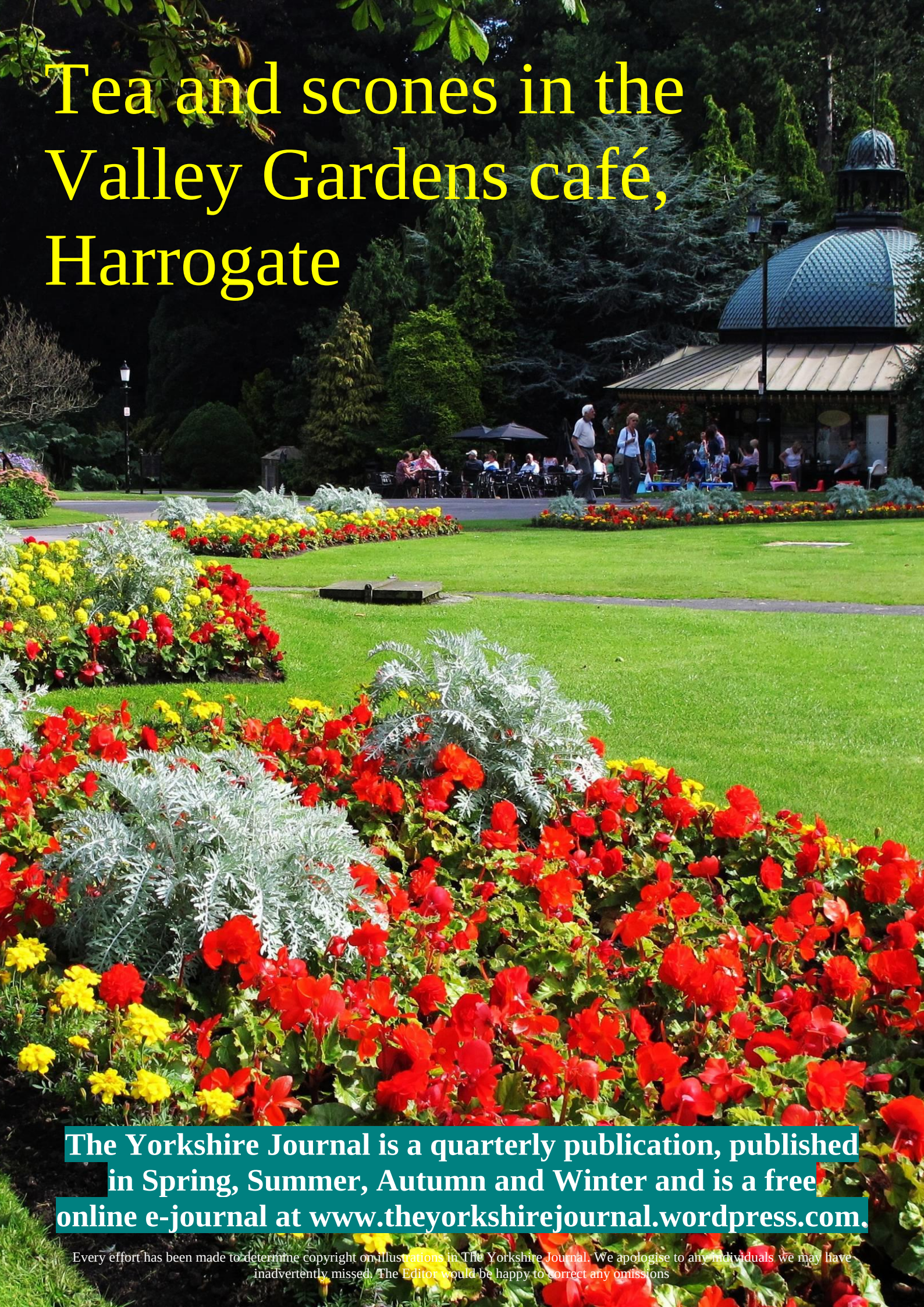
The book has been compiled by Jim Shipley a former Oakworth Station Master, and is sure to fascinate, inform and entertain anyone who recalls this wonderful film and has a love of steam trains and the beautiful Yorkshire countryside.

Published on 24th November 2012 at £4.95 (£1 p&p), it is available directly from the Keighley and Worth Valley Railway.



WORTH VALLEY

Tea and scones in the Valley Gardens café, Harrogate



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